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work of art must seize upon you, wrap you up in itself, carry you away." "The Field of Art" in this magazine is devoted, this month, to a descriptive account of Dürer's portrait of Sir Thomas More.

The leading article in the *Harper's Magazine* is on "The Austere Attraction of Burgos," by W. D. Howells. Among the illustrators contributing to the interest of this number are Frank Craig, an English artist, who is represented by an excellent portrait in the Carnegie Institute's exhibition, and Orson Lowell who has been holding an exhibition of his illustrative work in the Art Institute of Chicago and other western museums during the past winter.

An article on "Albert Besnard, the Man and His Art," by Armand Dayot, is published in the *Century Magazine*. This is chiefly a souvenir of the great French artist's recent trip to India and is full of delightful bits of enthusiasm over the beauty and mystery of that wonderful land. M. Besnard suggests that every artist should sketch his impressions of a land before he visits it, in order to prove to himself how false his preconceived impressions are. Emile Blanche's portrait of Henry James is reproduced in half-tone in this same magazine, wherein also are found several illustrations of Chicago which are reproductions of drawings by Joseph Pennell, who, by the way, has just returned from a trip to the Pacific Coast.

In the *Architectural Record* are found several articles of general interest; one on "The Development of a Great City" by Otto Wagner, another on "Landscape Design and the Designer of Landscape" by H. A. Caparn, and a third on "A Renaissance in Commercial Architecture in Up-Town New York," by C. Matlack Price.

The May number of the *International Studio* opens with a review by Charles deKay of the National Academy of Design's eighty-seventh annual exhibition, which it follows with an interesting, illustrated article by A. Stodart Walker on the portraits of Sir George Reid, one of Scotland's most distinguished living painters.

BOOK REVIEWS



ENTRANCE BREWTON HOUSE, CHARLESTON
COURTESY OF THE BRUNO HESSLING COMPANY

COLONIAL ARCHITECTURE IN SOUTH CAROLINA AND GEORGIA. COMPILED AND EDITED BY E. A. CRANE AND E. E. SODERHOLTZ. The Bruno Hessling Company, New York, Publishers. In portfolio \$10.00.

This is a pictorial work without text consisting of fifty-two plates, twelve and a half by sixteen inches in dimensions, illustrating Colonial architecture in Charleston and Savannah. Excellent examples have been chosen and the plates are very well made, accurate and effective. The southern Colonial differs very strikingly from the New England Colonial while inspired by the same ideals. Both north and south the architecture of this period was suited to the place and time and to this may largely be attributed its merit. In this portfolio not only exteriors, but interiors and details of old southern mansions are given, as well, in Charleston, as examples of the handsome iron gates and grills which are so marked a feature of this lovely city. Several examples of ecclesiastical archi-

ture are also shown, among which are two or three spires of exquisite design and proportions. The volume will interest all, but to architects it should prove of the utmost value.

THE MANSIONS OF ENGLAND IN THE OLDEN TIME. BY JOSEPH NASH, New Edition. The Bruno Hessling Company, New York, Publishers. Price \$10.00.

This, too, is a picture-book, but a bound volume handsomely printed. There are one hundred and four plates, thirty-two of which are in color. They are what might be termed architectural pictures, being actual reproductions of famous houses surrounded by the atmosphere of the time in which they were built—an interesting mingling of fact and fancy. There are exteriors and interiors of the old halls and abbeys, courts and bed chambers with their old furniture, carved woodwork and other decorations. Thus are depicted the characteristic features of the domestic architecture of the Tudor Age so full of romance and distinguished accomplishment. Joseph Nash made the water colors and drawings, of which these plates are reproductions, his life work. He was an associate of the Society of Painters in Water Color and a conscientious historian, rendering detail with infinite patience and yet interpreting with all the lurking element of romance. It was an interesting period that he recorded and one which always will invite a backward glance.

"THE STUDIO" YEAR BOOK OF DECORATIVE ART, 1912, John Lane Company, London, Paris, New York, Publishers. Price \$3.00, postage 35 cents.

This book is a review, chiefly pictorial, of the latest developments in architectural design and constructive decoration in Great Britain, Germany, Austria and Hungary. Each section is prefaced by a brief essay lending interest to the illustrations which follow, a reverse of the old order when illustrations were supplied with the object of illuminating the text. For those who are interested in applied art and wish to keep in touch

with contemporary movements in this field the book is of much value. The majority of the reproductions are half-tones, but in addition to these a number of excellent plates are in color. In all the countries to which reference is made in this volume there seems to be closer alliance between architecture and the decorative arts than in our own. But it must be confessed that the result is not as much better as might be supposed. All art to-day seems more or less affected by a spirit of unrest which manifests itself in a craving for novelty.

GLIMPSES OF NEW YORK. An Illustrated Handbook, Published by the Edison Company of New York.

Few handbooks are as attractive as this delightful little volume, which tells the things one does not know about New York and which are well worth knowing. The dedication reads "To our friends, the Great Public" and concludes with the following naive statement: "If sometimes we cannot help seeing electricity as the motive power of it all (the city's greatness), you must try to pardon us; we are personally prejudiced." The fact is, however, electricity is less in evidence than it might well be, considering how much as a light power it lends to the night aspect of the city. It is, nevertheless, not the best, but the admirable illustrations to be found on almost every page which bring this little book to notice. They are reproductions of etchings by Joseph Pennell, pencil drawings by Jerome Myer and pen and ink sketches by E. Horter, all very characteristic and good.

A CORRECTION

Our attention has been called to the fact that in the review of the *Memoirs of the Life and Works of Jean Antoine Houdon*, published in the May number of *ART AND PROGRESS*, the authors were incorrectly quoted as saying that possibly Houdon was not only the greatest sculptor of his day, but perhaps of all time, whereas what they really said was the greatest *French* sculptor. This of course makes a great difference.